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Nowadays the vast importance of fine impressions is universally recognized.

Compare any two early impressions of a print, and, slight though the difference may be, there will nearly always be a preference for one or the other of them. This may result from an almost imperceptible darkening in some portion of the plate, a lessening of a contrast or some other minute difference. But if you compare this early impression with a later print from the same plate, such as we find in the bound volumes of the series as published, you will perceive in the one just that which the artist intended to express and in the other a weakened echo, dull and flat in comparison, with the darks lacking in depth and vigor, the lightest tones partly or wholly obliterated, subtle blendings coarsened, distant planes formerly distinct and expressive now merged into one vague tone. Yet it is in these very subtleties, in these last touches of supreme refinement, that the artist has revealed the fullness of his power. Only in early impressions can we quite grasp his entire meaning and truly appreciate his talent.

A selection from this important gift is now on exhibition in the first print room, together with some of the large plates which were engraved after Turner's designs by the same group of engravers trained by the master.

In the second room are shown other accessions received of late, prominent among them the plates of Henry Winslow, a promising etcher, portraits and figure work by W. H. W. Bicknell, landscapes by James McNeill Whistler, and those classics of sixteenth century woodcut, the "Dance of Death" and Old Testament illustrations, by Hans Holbein, both shown in selections. Other early masters are represented, as well as examples — in black and white and in color printing — by men recently or still active in the graphic arts. E. H. R.

### Stephen Bullard Fund

THE Museum recently received from the late Stephen Bullard, through Mrs. William S. Bullard, a fund of \$25,000 for the development of the Department of Prints. According to the terms of the gift, this sum is to be kept invested and the income used primarily for the purchase of rare and beautiful prints, which would form a fitting memorial to Mr. Bullard. A portion of the income, however, is available for assisting the curator in his studies. As the result of this fund, the development of the print department is assured. The curator will have needed opportunities for studying the great print collections in other Museums in order to fit him for his best work. And from time to time some splendid print will be secured, which will give distinction to the collection. It is to be hoped that in the course of time other departments will be similarly endowed, in order to secure the best expert service, as well as to increase the collections.

### Early American Church Silver

SINCE the publication of the February Bulletin, twelve more churches have responded to the invitation of the Museum to loan silver, namely: the First Church, Brookline; the Norfolk Unitarian Church, Dorchester; the First Parish, Unitarian, Saugus, Mass.; Christ Church, Dorchester; the Arlington St. Church, Boston; the First Church of Christ, Weymouth; the First Parish in Concord, Mass.; the First Congregational Parish, Arlington; the First Congregational Church, Norwalk, Conn.; and the Farmington Church, Farmington, Conn.; the Second Church, Dorchester; and the Old South Church, Boston. The total number of churches which have responded is thirty-five. Case 50 in the Eighteenth Century Room has been rearranged and a selection of pieces from these loans put in it.

Other churches that may be contemplating the loan of their silver to the Museum are asked to come to a decision as early as possible, in order that the pieces lent may reach the Museum in time to permit of work on the Catalogue during the summer.

### Reserve Collections Open to the Public.

THE title "reserve collections," applied to the contents of rooms on the Ground Floor of the Museum, is not to be understood as meaning that they cannot be seen by the public. On the contrary, it is hoped to keep all objects in reserve open to view upon request. This aim has now been attained in the Egyptian, Japanese, and Classical Departments after several months of work.

The reserve collections are arranged in the office of the Egyptian Department and in the neighboring exhibition store in a way to permit of easy inspection. The store contains many of the casts which were on exhibition in the old building, including that of the Rosetta Stone; also photographs of the "Valley of the Kings" and others showing the process of excavating the Mastaba Chambers now installed on the Main Floor. Series of small objects are arranged in cases in the Egyptian Office conveniently for study. Visitors are welcome.

The Exhibition Store of the Department of Chinese and Japanese Art is now open to students and visitors for the examination of Japanese prints, Chinese and Japanese books, and the extension of the exhibition of Chinese pottery. The room is on the main floor at the end of the Japanese Corridor to the left. By appointment, visitors may also examine in the Study any Japanese or Chinese paintings which they may wish to see.

On the ground floor of the Classical Wing the reserve collection of Greek terra-cottas has been arranged in the East Room, and is now open to visitors. Since the opening of the building finer pieces have been exhibited in their historical sequence in the main floor galleries. Practically the whole collection is now accessible to the public.